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The effect was not precisely that of buhl marquetry, or suggestive of the stately salons of Fontainebleau and Versailles, but it was regarded as a majestic success in the "Chaumière Indienne," and what higher appreciation ever came to André Boule?

M. B. WRIGHT.

ABOUDOIR OF THE EIGHTEENTH CENTURY.

IN a secluded corner of the South Kensington Museum is a tiny apartment completely decorated and partially furnished in the fashion which prevailed at the apogee of that airy and elegant style called Louis Seize. Unlike most of the specimen "boudoirs" and "courts" furnished for exhibition purposes, this is genuine in almost every detail, and is said to have been planned by Marie Antoinette and one of her ladies of honor, the Marquise de Serilly, as a surprise to that lady's husband upon his return from a long absence.

The room is tiny indeed, measuring only ten by fourteen feet. French apartments, even in palaces, were often so absurdly small as to excite our wonder that they could be used for living purposes. The dressing-room of Marie Antoinette herself at Versailles is even smaller than this. Although state apartments were imposingly spacious, ordinary living rooms were mere boxes. They were exquisitely decorated, jewel-casket fashion, but seldom fit for human beings to spend much of their time in. As well as jewel-caskets, they were scent-boxes, ever redolent of musk, attar of rose, and every new fashionable perfume. They were brilliantly lighted with sperm or wax, but never ventilated, the French, then as now, having a horror of fresh air, and considering themselves when "entre deux airs" to be almost as badly off as if under the axe of the guillotine.

Exquisite as the taste of that period was, one cannot examine this little boudoir without being conscious that it lacked somewhat of virile force, that it was, in fact, effeminate. There are also faults of taste in the decoration that no designer would fall into today, such as figures using muscular force to support nothing more weighty than baskets of flowers, a mixture of mythological and theatrical pastorals, and alto-

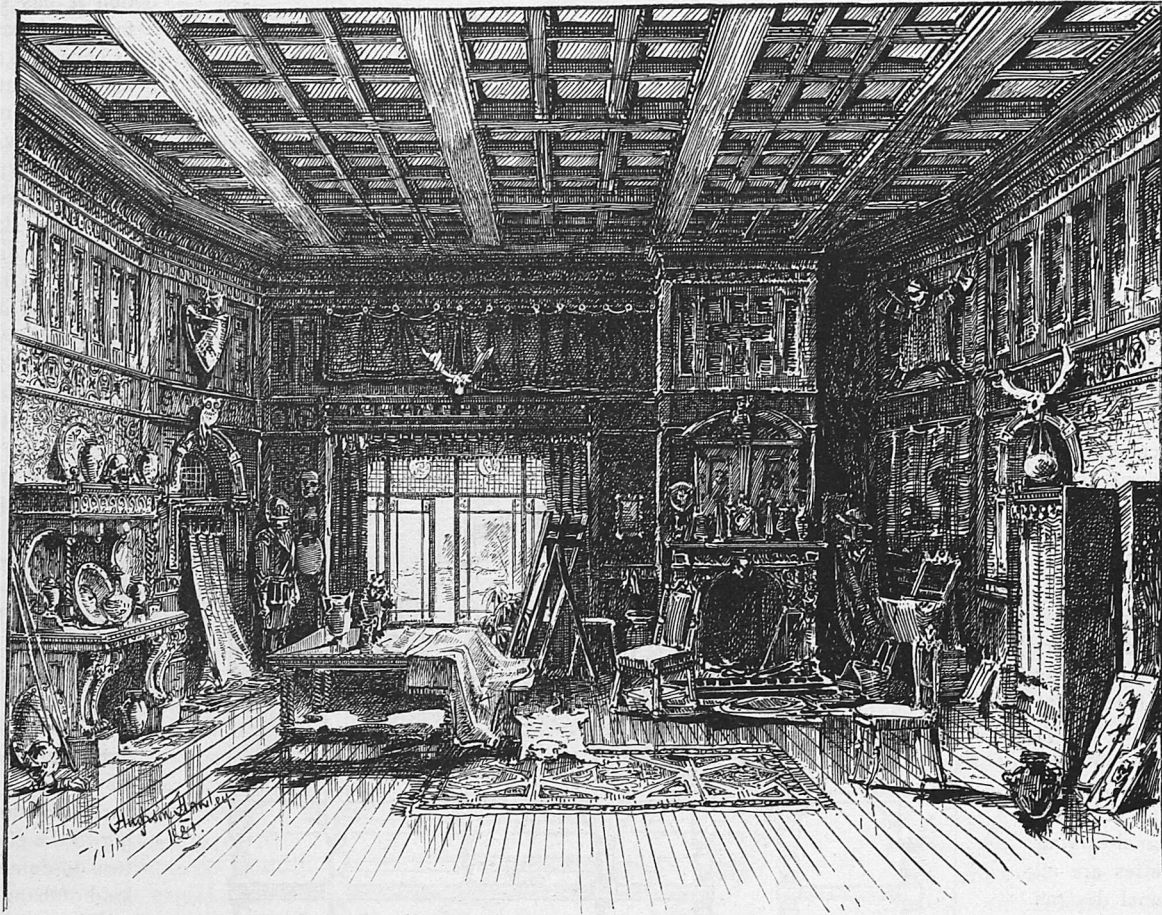
gether a superabundance of ornament and a consequent want of breadth and repose; but all the work is admirable in execution, most of the carving being in delicate low relief, and the colors being contrasted

fireplace is Pomona, bare-bosomed, elegantly limbed, leaning upon a lion, with a misty landscape background. Below this lunette is the inevitable chimney mirror to which French household art clings so steadfastly to this day. The gilt mirror frame is of a foliage pattern, the interstices between each leaf pierced so that the mirror, which passes behind, shows through the space.

The fireplace projects nearly nine inches and is of gray marble, supported on two sides by draped figures of bearded men. The rounded shelf of the mantel rests upon the heads of these figures as upon caryatides. The mouldings of the mantel-shelf and of the horizontal panel that stretches from these figures and forms the front of the chimney-piece are delicately chiselled in gilt bronze. Garlands of bunches of holly-leaves occupy the centre of the panel. The interior of the fireplace is lined with cast-iron plates with decorations upon them of the seasons. Upon each side of the fireplace rise pilaster panels, decorated with arabesques, medals,

lions, and figures, which, but for their greater delicacy and transparency of color, remind one of the Raphael loggia of the Vatican. All around the room the lowest three feet of the walls are formed into dado panels, all similar in decoration. A central candelabrum supports an amphora, and acanthus volutes turning from each side; on these are cupids, holding wreaths of flowers painted conscientiously after nature. The arabesque is all in delicate relief of green and yellow gold.

Above the dado series are tall pilaster panels, separated from the dados by narrow panels simply decorated. These long panels contain elaborate Renaissance arabesques, fruit-baskets, urns, vases, and garlands. Each composition is supported on a gilt figure carved in relief and is broken by medallion cameos painted with marvellous delicacy, representing domestic scenes, classical figures, allegories of the seasons, bits from Æsop's fables, Auroras, Floras, Juno with her peacock and Jupiter on lightning

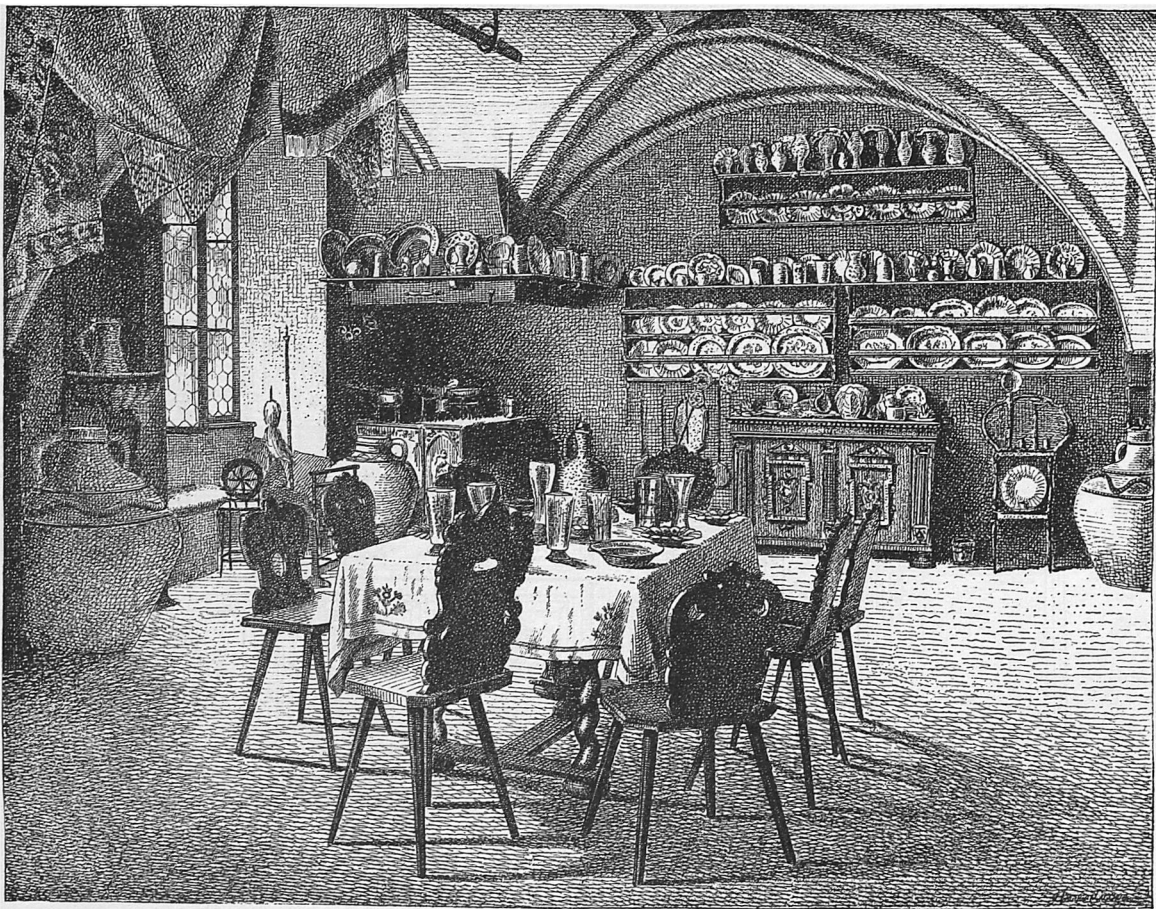


THE STUDIO SCENE IN "ESMERALDA." BY HUGHSON HAWLEY.

DRAWN BY THE ARTIST.

with a taste and skill that very few nineteenth-century artists could surpass.

The little boudoir has a parquet floor, kept covered for some occult reason by a dingy druggot. One won-



KITCHEN IN THE SALZBURG MUSEUM.

ders at this, for the muddy crimson quite kills the delicate colors of wall and ceiling. The four walls are painted with arched panels, the arches forming lunettes adorned with recumbent figures. The lunette over the

clouds, boys and girls among wheat-fields, fauns laughing among the vines, maidens bathing white limbs in transparent water—in short, every fancy of picturesqueness that the world of beauty, classic, romantic,

sentimental, domestic, and real, can suggest. The ground of these cameo paintings is sometimes blue, sometimes ashen rose, sometimes softest pink. Green and yellow gold is used in all the gilding.

Round the top of the room runs a carved cornice supported on brackets, below which is a band of garlands and pateras carved and gilt. The ceiling is domed. Four panels on the sides contain demi-figures in high relief, of cupids on terminals of acanthus scrolls. These cupids were originally of silver and the metal is now oxidized. They uphold wreaths delicately carved and gilt, and between them are medallions painted in cameo, white on pink, four figures representing the four seasons. The ground of the panels is painted lapis lazuli. In the arches are boldly carved scallop-shells in oxidized silver with gilt wreaths above them. The centre forms a round picture in which is painted Jupiter in a pink mantle on clouds borne by an eagle. It is framed in a garland richly cut and gilt, and in the spandrels are eagles with expanded wings and crowns of bay carved in relief and gilt.

The panels on two sides of the room open and show bookcases. It is a curious sign of the taste of that period that books should be hidden away as interfering with artistic decoration. To this day the habit of hiding books from sight gives most French houses an empty, unreal air, unpleasant and unhomelike enough to eyes accustomed to look upon literary treasures as the choicest of household decorations. All the panel-carving is in oak, gilded. The lunettes are all attributed to Natoire, the panel designs to Fragonard, and the terminal bearded men each side the fireplace to Clodion.

A harp richly carved and gilt, and said to have once belonged to Marie Antoinette, is kept in the room. Gilt chairs carved with lyre backs and eagle heads at the corners are covered with white brocade, and two small tables, one in a marquetry diaper of two woods, the other of white wood inlaid with a group of figures, are also placed to suit the room.

One singular breach of good taste strikes the visitor as soon as he discovers that he is victimized by a clever imitation. From one of the vases painted in the pilaster panels beside the mirror issue two sconces for candles, with candles carved and painted, the wicks black and seeming almost to smoke as if just blown out. All this is in relief, and the spectator is obliged to look long and steadfastly to convince himself that they could not be relighted. M. B. W.

TAPESTRY PAINTING.

AN ENGLISH TAPESTRY PAINTER'S CLAIMS FOR HIS ART.

INASMUCH as tapestry painting is a process distinct from painting in oils, water-color, or tempera, the idea has arisen that it is therefore without the pale of true art.

When we have mildly affirmed that neither oil-colors, nor water-colors, nor powder-colors should be used in tapestry painting, and gently intimated that it is simply a process of staining, and that the proper dye colors should always be procured, we have been loftily informed by more than one: "I am an artist and not

a dyer." Nevertheless, in tapestry painting we find all the qualifications necessary to make it an important factor in house decoration, and among the many revivals that have of late years been introduced into our houses with such pleasing results it bids fair to win a high place in the estimation of all true lovers of art.

accomplished by the artist. Those china painters who have had bitter experience of the havoc sometimes wrought in the firing will fully appreciate the advantage of this.

Tapestry painting is not only very fascinating, but it is also remarkably easy work, and in rapidity of execution it has no rival.

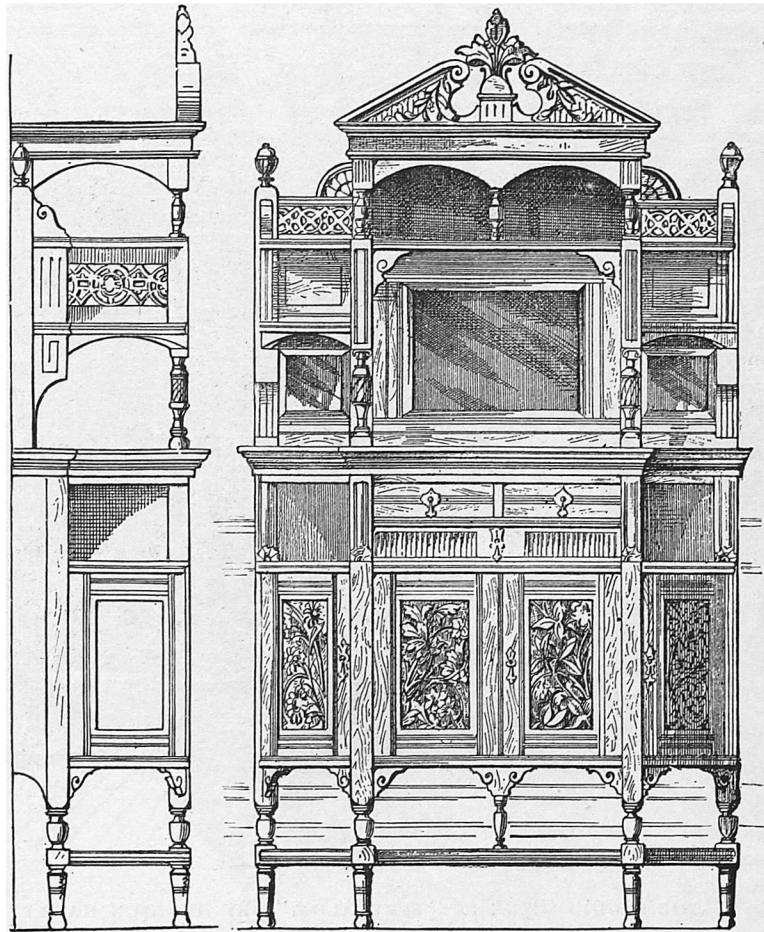
Of course great facility of execution cannot be gained all at once, but any one of ordinary artistic ability can attain a fair proficiency in a very short time. Classed, as it is, among the decorative arts, very much of what is technically known as modelling is not required in figure-work; neither is a great degree of skill absolutely necessary in landscape or flower designs; so that many, who have not the time or ability to produce a finished picture in oils or water-color, will find in tapestry painting a new field for the cultivation of those talents which, for want of such an opportunity, might have lain dormant.

The uses to which tapestry painting can be put are as numerous as the ships in Homer's immortal catalogue. If we turn to the sixteenth century, we find that tapestry painting was extensively used in cathedrals and chapels, and there is no doubt that it is pre-eminently fitted for all kinds of ecclesiastical decoration. Large scenes, such as Gustave Doré's "Christ leaving the Prætorium," in which architecture and a multitude of figures are introduced, are especially suited to this style of painting; the ribbed surface of the coarse canvas greatly adding to the effect of the whole. Then, to turn to domestic decoration, there is no kind of hanging for which it is not suitable, from the largest portière to the smallest of fire-screens. Sofas, stools, and chairs can be covered with it; the uncompromising back of a piano need no longer remain a ghastly object in an

artistic room; and large mats of painted tapestry are most novel and pleasing oases on a parquetry floor. In place of the bare expanse of folding doors, so common in city houses, a heavy portière of painted tapestry can be introduced with the most satisfactory results, always taking care that the design is in accord with the coloring and style of the room.

The object of tapestry—or, to speak more accurately, "textile"—painting, is to produce on ribbed canvas, by means of the brush, an imitation of the tapestries wrought by the needle. The one vital principle in the whole process is the necessity of leaving all the lights. As it is not permissible to use any opaque pigments, and at the same time it is next to impossible to take out a color which has once been put in, it is absolutely necessary that this vital principle should be properly realized, particularly by those familiar with the use of oils and water-colors. The pigments employed in tapestry painting are really dyes, which are especially prepared for the purpose; and which, sinking into the wet canvas, permanently stain the surface.

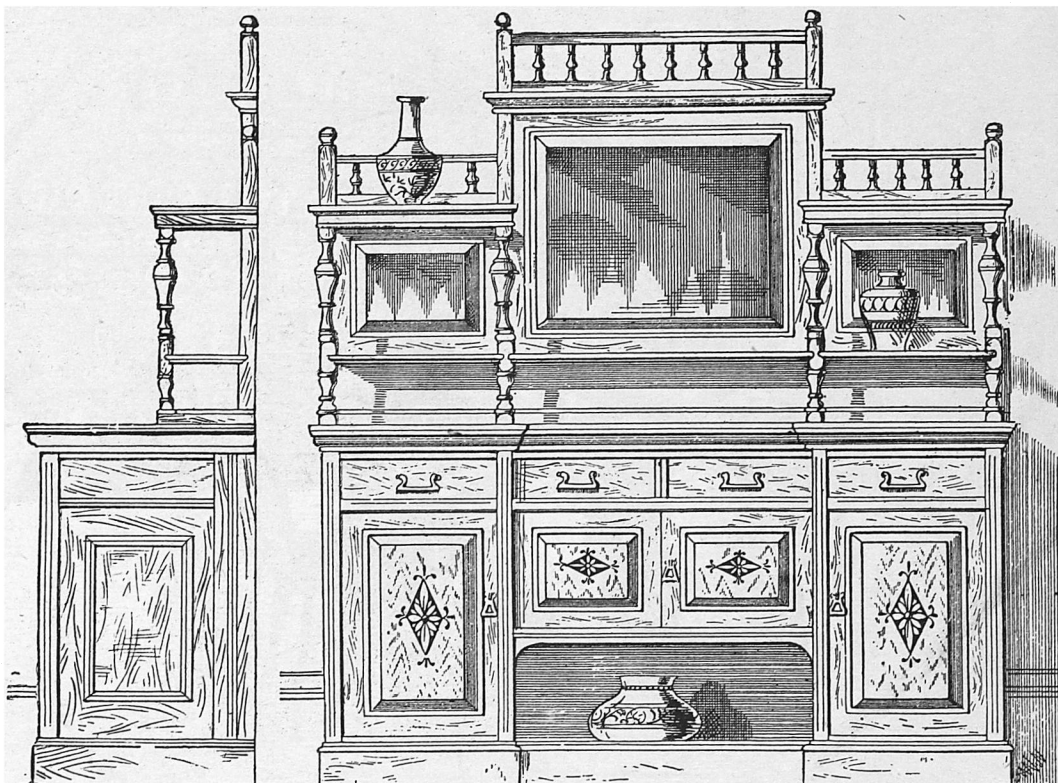
In fact, tapestry painting is nothing more nor less than a system of staining the canvas, by means of the brush, to a greater or lesser degree, according to the intensity of the effect desired. The method is extremely simple. The canvas has first to be prepared with water, and while damp the colors are rubbed in. By this means



SIMPLE DESIGN FOR A CABINET.

Although peculiarly adapted to mediæval decoration, it can be brought into harmony with any style. The strength and durability of the canvas make it a serviceable textile for every-day use, and its coarseness does not prevent its being covered with the most delicate designs. The brilliant bloom peculiar to flowers, the

artistic room; and large mats of painted tapestry are most novel and pleasing oases on a parquetry floor. In place of the bare expanse of folding doors, so common in city houses, a heavy portière of painted tapestry can be introduced with the most satisfactory results, always taking care that the design is in accord with the coloring and style of the room.



SIMPLE DESIGN FOR A SIDEBOARD.

silky plumage of birds, the bold outline of a mediæval knight, can all be produced on it with the greatest ease. Another important point in tapestry painting, and one which will cause it to be taken up by many in preference to china painting, is, that from the stretching of the canvas to the last finishing touch, it can be entirely